The Wild Stunt Show has been variously described as hysterical, fun-
ny, a heart attack attack, and repulsive.
It is also crude, lewd, disturbing, risque, and offensive. All in all, it provides an interesting evening.
The show is set in the atmosphere of a circus. As you walk down the aisles, you are greeted with life in a booth selling smiles (1 cents) to far more expensive ticket prices, all without any de-
lights. The show itself is a mixture of fine performing, superb magic, and daring stunts.
Medley of Ceremonies for the evening is Oscar
Osmond, who performs his duties with a de-
bit, if slightly befuddled British flair. Professor Tonney Shand is a one man band, and his routine ranges from
Harpo Marx to virtuosic clarinetist. His solo act steals the show. The rest of the performance is a battle between the actors' abilities and the sexually oriented trashy script.
Hamlet McKeylberger (no relation to Galiano) is the magician of the show, performing difficult tricks with ease. His excellent fire tricks alone make the time worthwhile. It is unfortunate that he cannot let his talent for magic carry his scene; in one case he escapes not only love chains and handcuffs, but from his costume as well.
Morose Shatter is a versatile bit player. He opens as a "wild" man and carries away a theatregoer (female) every show. He is snappy and efficient as a "Bobby" but heless much of an actor when he feels that the emotional content of his scene should be performed in the almost nude. The worst case of sexual misuse is the beautiful Nina Petrovna. Under tons of makeup and a fake wig in the 'girl next door' part, she must have some talent. But no, she spends the entire time as a dummy, sharp blonde or a cutesy female cop. She only displays her obvious charms, she is never allowed to show any character.

Is it necessary to give a first rate
entertainment act to use the "bare
bottom" style of performance which
becomes the mainstay of the Wild
Stunt Show? There is enough good
mimicking in it not to have to parade as a second rate sex show. The stunts are clever, the talent real there is no need for genitalia to fly around on stage. It adds nothing to the quality and receives only a few embarrassed claps from the audience.

In the condition it is now the show
has played to audiences in Great
Britain, Scandinavia, and Israel with
great success, aptly demonstrating the lack of good taste in all parts of the world. The interest of comedy would be served if dropped drawers were removed from the script and less blatant dirty tricks were used instead, and the interests of the playgrounds would be served if the show was longer and made a more definite commitment to either a "sex" cabaret, or magic /stunt act. As it is now the performance is funny but unsteady. This makes it a candidate for a night away from studies, and would be a perfect choice for an afterfinals treat.

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The Bard at MIT
by Thomas Sipak

Twelfth Night is one of Shakespeare's most difficult comedies to produce, and the direction is almost perfect or satisfy three becomes overdone baroque. The Shakespeare Ensemble at MIT, under the direction of Prof. Murray Bigger, very nearly achieved perfection in their performance.

There are two major actions within the play. In the first, Sebastian and Viola, twins, are shipwrecked and washed ashore separately, each believing the other dead. Viola, to survive, disguises herself as a nun and takes service with Orsino, the Governor of the province. Orsino is madly in love with Olivia, a local countess mourning her recently dead husband. Olivia, however, cannot stand Orsino and falls in love with Viola disguised as a nun. They proceed far past the sneer's point of view.

While that stream is moving to denouement, some members of Olivia's household decide to teach her a lesson in hard knocks. They disguise as Cesario the intriguer. Olivia, however, cannot stand to mingle with the audience, and the interest of comedy would be served if the set consisted of old furniture and prop clothing strewn around a small area of the floor. The players are free to mingle with the audience, and the action thus generalized is an integral part of the performance.

The script, 'created by Kalberg, Saakainen, envisions Gertrude and Ophelia as insane caricatures of Shakespeare's characters. They have lost all but the vestigial remnants of personality in their derailed search for the basic necessities of women. These, in Saakainen's conception of the female, consist of physical beauty, being loved, and being able to beat children. Even though there are recesses throughout all of Shakespeare's works it is impossible to abstract them, successfully, intact to the text and to the work. The combination of vanity, insensibility, and self-centering is deadening with nothing else to bolster it.

The Stage 1 Theatre is an experi-
mental theatre in the best sense. It operates on the total distortion of an actor in the character of the person he is playing. This calls for the replacement of the pay scale and the contract point to the place where he acts completely like the subject he portrays. The actresses in the play utilize this technique, and they are not helped by the script. Thus, Wendy Flagg (Gertrude) and Diane O'Connell (Ophelia) have evolved their stage characters behind the point of simply pretending to be another person. They proceed far past the theatre-class exercises for personality development and actually become the Ophelia and Gertrude that Saakainen conceives.

What does Saakainen believe that Gertrude and Ophelia were obsessed with, what do the actors demonstrate character evolution on? Gertrude is envisioned as a drunken man who breaks down as the play progresses, until she is left as a wreck of her former self. Ophelia is the wife of a king becomes unable to function because her husband is withdrawn. And Ophelia, the crabby plotter, becomes a woman who stuffs a ripped sheet in her dress, proclaims she is pregnant, and then proceeds to give birth to the tattered garment. Then, she steps on stage, does a bit, and to the delight of the audience is Claudius, to Gertrude's delight. These are but a few of the scenes which seem to be written only to convince the viewer that he is, indeed, watching great art.

Modern drama must be criticized as a whole, not on the individual parts, the lights, or even the acting. It is unfortunate that the hallmarks of the performance, its intensity, is also its downfall. In trying to show the depth of Shakespeare's work, the amount of overacting and overpowering writing succeeds in pushing the play away from the audience. However, the play is definitely worth seeing, because the experience one receives from it is one that is not the kind one can forget about when the play is through. The rubric of the performance, even with the concerted efforts of the cast, is the magnificent performances of Flagg and O'Connell, and that scene between the two of them is an absolute piece of avant-garde brilliance.

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Beyond Hamlet
by William Schaffner

The Stage 1 production of Gertrude

and Ophelia is a half-successful attempt at the reconstruction of the personali-
ties and emotions of Shakespeare's characters. The play occurs in an area apart from Shakespeare's setting. The actors know only that it takes place after Galliano) is the magician of the show. This calls for the replacement of the pay scale and the contract point to the place where he acts completely like the subject he portrays. The actresses in the play utilize this technique, and they are not helped by the script. Thus, Wendy Flagg (Gertrude) and Diane O'Connell (Ophelia) have evolved their stage characters behind the point of simply pretending to be another person. They proceed far past the theatre-class exercises for personality development and actually become the Ophelia and Gertrude that Saakainen conceives.

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The Wild Stunt Show

Nina Petrovna, in The Wild Stunt Show

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Nina Petrovna, in The Wild Stunt Show

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